



# Gunagrahi

गुणग्राहि

The International Journal on Music & Dance



A.B. Balakondala Rao



19th KINKINI NRITHYOTSAVA



Miravasa Palanchar



THE MALL DANCERS



KARUATIKI NRITHYA KALA PARISHATH'S  
DANCE CONFERENCE

DE JEWEL OF NATYA NIKETAN EXCEL



Guru Padmalini Rao



"NRITHYA SHROMINI" Award Presented

81

PRESIDENT OF ARANDHATA OTSAVA  
E.S. Viswantha Madhav



..... ನಮ್ಮ ರೈತರಿಗೆ ನಾನಾ ರೀತಿಯಲ್ಲಿ ನೆರವಾಗಬಲ್ಲ !

ರೈತ ಮಿತ್ರ.....

ರೈತ ಸಮುದಾಯದ ಜೀವನ ಮಟ್ಟವನ್ನು ಸುಧಾರಿಸುವ ನಿಟ್ಟಿನಲ್ಲಿ ಕರ್ನಾಟಕ ಸರ್ಕಾರವು ರೈತ ಮಿತ್ರ ಯೋಜನೆಯನ್ನು ಜಾರಿಗೊಳಿಸಿದೆ. ಕೃಷಿರಂಗದ ಅಭಿವೃದ್ಧಿ ಮತ್ತು ವಿಸ್ತರಣೆಯಲ್ಲಿ ಪ್ರಮುಖ ಪೈಲಿಗಳಲ್ಲಿ ಒಂದು ಈ ಯೋಜನೆ ರೈತರ ಬದುಕನ್ನು ಹಸಸುಗೊಳಿಸುವಲ್ಲಿ ಮಹತ್ವರ ಪಾತ್ರ ವಹಿಸುತ್ತಿದೆ.

ಈ ಯೋಜನೆಯಡಿ, ಪ್ರತಿ ಹೋಬಳಿಗೊಂದರಂತೆ ಇರುವ 744 ರೈತ ಸಂಪರ್ಕ ಕೇಂದ್ರಗಳು ಕೃಷಿ ಹಾಗೂ ಇತರ ಕೃಷಿ ಚಟುವಟಿಕೆಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಮಸ್ಯೆಗಳಿಗೆ ಪರಿಹಾರ ಒದಗಿಸುತ್ತದೆ.

ನಿಮಗಿದು ತಿಳಿದಿರಲಿ

ರೈತರು ಕೆಳಕಾಣಿಸಿದ ವಿಷಯಗಳಿಗಾಗಿ ರೈತ ಸಂಪರ್ಕ ಕೇಂದ್ರವನ್ನು ಸಂಪರ್ಕಿಸಬಹುದು.

- ★ ಮಗ್ಗು ಮತ್ತು ಬೀಜ ಪರೀಕ್ಷೆ ಹಾಗೂ ನೀರು ನಿರ್ವಹಣೆ
- ★ ಕೃಷಿ ಪರಿಕರ ಮತ್ತು ಸಲಕರಣೆಗಳ ಮಾರಾಟ ಹಾಗೂ ವಿತರಣೆ
- ★ ರಸಗೊಬ್ಬರ ಮತ್ತು ಪೋಷಕಾಂಶಗಳ ನಿರ್ವಹಣೆ
- ★ ಸಾವಯವ ಗೊಬ್ಬರದ ಮಾರಾಟ ಮತ್ತು ವಿತರಣೆ
- ★ ಸಮಗ್ರ ನೀಡೆಗಳ ನಿರ್ಮಾಣ
- ★ ಮಿಶ್ರ ಬೆಳೆ
- ★ ಬೆಳೆ ವಿಮೆ
- ★ ಸಮಗ್ರ ಕೃಷಿ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಕ್ರಮಗಳು
- ★ ಕೃಷಿ ಉತ್ಪನ್ನಗಳ ಮಾರಾಟ
- ★ ಕೃಷಿ ತರಬೇತಿ

ನಿಮ್ಮ ಹೋಬಳಿಯಲ್ಲೊಂದು ರೈತ ಸಂಪರ್ಕ ಕೇಂದ್ರವಿದೆ. ನಿಮ್ಮ ಕೃಷಿ ಸಮಸ್ಯೆಗಳಿಗೆ ಇಲ್ಲಿಗೆ ಭೇಟಿ ನೀಡಿ. ಪ್ರತಿ ಕೇಂದ್ರದಲ್ಲಿ ಕೃಷಿ ಪದವೀಧರ ಮುಖ್ಯಸ್ಥರಿದ್ದು, ಸಮಸ್ಯೆಗಳನ್ನು ಪರಿಹರಿಸುವರು.

ಬೇಸಾಯಕ್ಕೆ ಬಲ - ಸಾಧನೆಗೆ ಭಲ

ಕರ್ನಾಟಕ ಮಾರ್ಗ

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**Vol. V**

**Issue 9**

**February-2003**

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**ANANYA & KARNATAKA COLLEGE OF PERCUSSION****38<sup>th</sup> annual music festival from Feb.21 to 28 at Ananya.**

21 Feb. 6.30 p.m: R.N.Thyagarajan and R.N.Rananathan (vocal duet), H.K.Narasimha murty (violin), P.G.Lakshminarayana (mridanga) and Bangalore K.Venkataram (ghata).

22 Feb. 6.30 p.m: D.Balakrishna (veena), H.P.Ramachar (mridanga), S.Prashanth (khanjira).

23 Feb. 6.30 p.m: T.N.Ashok (vocal), S.Natarajamurthy (violin), T.N.Ramesh (mridanga), S.Karthik (ghata), M.V.Sampathkumar Sharma (morsing).

24 Feb. 6.30 p.m: Neyveli Santhanagopalan (vocal), M.S.Govindaswamy (violin), TAS Mani (mridanga) Raghavendra Prakash (ghata).

25 Feb. 6.30 p.m: R.A.Ramamani (vocal), B.Raghuram (violin), C.Cheluvharaj (mridanga) M.A.Krishnamurthy (ghata).

26 Feb. 6.30 p.m: R.K.Srikantan (vocal), S.Seshagirirao (violin), V.S.Rajagopal (mridanga), B.N.Chandramowli (khanjira).

27 Feb. 6.30 p.m: M.S.Sheela (vocal), Jyotsna Srikanth (violin), A.V.Anand (mridanga), G.Omkar (ghata).

28 Feb. 6.30 p.m: Lalgudi GJR Krishnan and Lalgudi Vijayalakshmi (violin duet), TAS Mani (mridanga), R.A.Rajagopalan (ghata).

Suswara College of Music: 1 Mar.03, 5.30 p.m. at Ananya: Karthik Hebbar (vocal), B.Raghuram (violin), K.U.Jayachandrarao (mridanga) and G.Guruprasanna (khanjira).

Percussive Arts Centre and Suchitra Kala Kendra: Suchitra Kala Kendra, 36, 9<sup>th</sup> main, BSK II stage: vocal by Koviladi R.Madhwaraaj and party on Feb.22, 2003 at 6.15 p.m.

**19<sup>th</sup> Kinkini Nrithyotsava**

The annual 19<sup>th</sup> Kinkini Nrithyotsava was successfully held for six days from Jan.24 to 29 at Dr.H.N.Kalakshetra. It was a well planned and well held festival. The composition of the programmes as such was commendable. In addition to local talents, two NRIs and three dancers from Tiruvanthapuram, Chennai and Vishakaputnam were also featured during the festival. The dancers featured gave a noteworthy performance. It was a happy thing to note that the Nrithyotsava drew almost packed houses daily.

The two group presentations each directed and choreographed by Guru Radha Sridhar and Guru B.Bhanunathi were true to their reputation. The Karnataka Government's 'Bala Prathibhe' awardee Aishwarya Nithyanand drew the attention of the rasikas for her meritorious Bharatanaty.

The leading Kathak danseuse Nirupama Rajendra was in her best form while rendering a solo Bharatanaty recital. She proved that she is totally in command with this dance form too.



From the Editor General

### Crooning the music!

The new generation of male singers who are striving to make classical music attractive to a wider audience without sacrificing the essential masculine character of their performance is a development to be eagerly and interestingly looked at. It has created a demand for music and gave rise to the Sabha cutcheri culture. Eventually, it made performing ability also seem easy and within the reach of more people than was ever dreamt of. Thanks to them the classical music is becoming popular.

A big boost to the popularity is witnessed with another development. It is the advent of crooning technique on the classical scene. Male singers whose voices are not made for light sentimental music have taken to classical music. They had no difficulty in learning it since all of them are very talented.

When they performed, the material they offered was from the classical repertory. But sometimes, the musical effect tends to be weightless because they generally croon the music. And naturally, this technique takes classical music close to the borders of light music. Thus over a period of time one could see the classical music moving from the giant to the crooner, from a peculiar and formidable masculinity to an artificial softness which had nothing masculine about it.

And today it seems crooning classical music has become the established vogue among youth. Many young performers are turning out to be crooners. They just bade good-bye to cumbersome procedures and to giving the impression of travelling on rugged terrain while negotiating tough musical movements. Thus they seemed to have learnt the secret of properly tempering their skill and they practised the art of presenting it elegantly.

But in the larger interest of the classicism and tradition of music it is better to note that skimming on the surface without probing the depth is not good both for the medium and to the artistes concerned.

-----Karnataka Kala Sri Dr.M.Surya Prasad.

### Congratulations to:

The Rank holders of the Karnataka State Secondary Education Examination Board in the year 2002.

#### VOCAL

**Junior:** I—P.Chinmaya, II—M. N. Rashmi, III—H.R.Vasudha Shastry.

**Senior:** I—K.Ramya, II—M.A.Madhuvanthi, III—Madhu Kashyap & C.Shashichandrika.

**Vidwath:** I—Ranjani Siddhanthi, II—H.K. Vatsala, III—K.N.Roopu.

#### INSTRUMENTAL

**Junior:** I—K.Sharan (violin), II—SPR Abhiram (violin), III—V.J.Supriya (veena).

**Senior:** I—K.Ramya (violin), II—N.R.Srinidhi (violin), III—Rekha Govind (violin).

**Vidwath:** I—B.Divya, II—S.A.Jithendra Kishore

#### MRIDANGA

**Junior:** I—B.S.Prashanth, II—B.C.M.Arjun and Vijayanand, III—N.Praveen.

**Senior:** I—Bharadwaj R.Sathavalli, II—G.R.Ramesh, III—S.Nagaraju.

### The Winners at the Amruthur Janaki Memorial Competitions held under the aegis of the Percussive Arts Centre

**Age group below 16 years:** I—B.S.Prashanth, II—V.Karthik, III—S.A.Skanda.

**Age group 16 to 24 years:** I—G.S.Sriram, II—R.Karthik, III—Phanindra Bhaskara.

**Age group above 24 years:** S.Ashok (Merit prize).

These prizes will be distributed during the annual Talavadyotsava on 31-5-2003 evening at the Chowdaiah Memorial Hall.

The winners of the "ANANYA PRATHIBHE" Award for their successful performances at the competitions held at Ananya under the auspices of Nadajyothi Sri Thyagaraja Bhajana and the Malleswaram Sangeetha Sabha respectively.

**Vocal:** Master Ashok,

**Vocal:** B.S.Anand.

**Master Hariharan.**

**Flute:** Amit A.Nadig.

**Violin:** Mastar Shankar Rajan.

**Violin:** B.K.Raghu.

**Mridanga:** Master Adhamya

**Mridanga:** Jagathipriya.

**Morsing:** Mastar N.Amruta Kumar.

**Veena:** Amrutha Venkatesh.

**Flute:** Kum.B.S.Ashwini.

**Mridanga:** Raghunatha

**Ghata:** R.Ramesh.



Dr. A.H. Rama Rao &amp; Sudha Rao Page

With the kind of musical training, peers and preceptors seasoned singer S. Shankar has had, one can rule out any chinks in his musical knowledge and presentations. His admirable intelligence, grasp of ragas and years of priesthood at the altar of music should normally preclude any untoward tendency or element in his musical exposition. Shankar would never commit willful and wanton indiscretions on the raga nor resort to catchy stratagems to attract the lay listeners.

His recital under the auspices of Sri Nadabrahma Kurudi Venkannachar Trust at Bharatiya Vidya Bhavan's Khincha auditorium provided ample proof for the above observations. He began with a famous Dasa-pada 'Karunanidhiye' with artistic kalpana swaras. The leisurely pace of 'Akhilandeshwari' in Dwijavanthi raga was enjoyable. A short alapana in Kapi covered all the facets of the

raga. The krithi 'Meevalla gunadosha' was crisp.

Shankar's ingenuity of technique and artistry glowed forth in the detailed treatment of Shunkarabharana. The finer aspects were well taken care of by the singer. The vocalist seemed to be very comfortable in the vilamba kala and reaching the nuances of the melody to the rasikas. Thus the mighty krithi 'Akshaya Lingavibho' was not only pleasing to the ears but also drew the attention of the cognoscenti for its nuances. B. Raghuram (violin) and N. Vasudev (mridanga) excelled as able accompanists.

The first of the two part Kala Nadam-2002 festival presented by Kathak dancers Nandini K. Mehtha and Murali Mohan at the ADA Ranganandira was a grand success. The festival took off to a colourful start with Nandini and Murali's Kathak duet. One was impressed with their seasoned artistry. They have honed up their talents and expertise to strike the right chord in the rasikas. The duo reveled in

## REVIEWS

the technical aspects of Kathak while elaborating on jhap tal. Those thaats, aamad, tukudas and tihars spun out by them had the stamp of grace and precision. The histrionic capabilities of Nandini and Murali got exposed in a Hori and a Surdas bhajan respectively. The concluding tarana in Malkauns raga was compact revealing the nritta-mastery of the dancers. The involvement and dedication of the dancers did the magic.

The two NRIs Sujatha Venkaresh and Sujatha Krishnan revived nostalgic memories by presenting those old items that they had learnt from their initial Guru Prof. U. S. Krishna Rao. The Vighnaraja-Saraswathi stuti was followed by Purandaradasa's 'Aadi dano Ranga' (Arabhi). The composition was well explored in rendering commendable nritta, nritya and abhinaya. 'Pootani moksha', the theme of Child Krishna killing the demoness Pootani clicked due to its simple and succinct exposition. Everything was to the point in its rendition.

Sowndarya Srivatsa

and Sathyanarayana Raju paired up to present a beautiful Bharatanatyam duet. The Todaya mangalam and the popular Dasar-pada 'Jaya Janakiramana' augured well for the ensuing dance treat. I was pleasantly surprised to see them select and render a Thyagaraja's fine krithi in Chitharanjani raga 'Nada tanum anishum'. This krithi eulogises Lord Shiva as an embodiment of Naada. Sowndarya and Raju did well in lending it the character of a vama. They went through the different phases of the composition with ease and confidence. The other numbers by them reminded me of their performance during the recently held Bharatanatyam Mahotsava.

The experimental bias that dominates the present day artistes is adequately strong to drive them to explore several mediums and modes of perception. The functional thrust makes them valid to the changed sensibilities. In this regard, one has to make a mention of the innovation of Tarangini Veena, a modification of the traditional Saraswathi Veena by noted

veena artiste Dr. Suma Sudheendra. To her goes the credit of designing Tarangini Veena. After pooling up several inputs from various sources, she along with a skilled guitar maker Cyril Lewis, has found out an uncomplicated or less complicated and right kind of stuff which holds good from the points of view of portability, sustenance and Mela.

It is a well known fact that the traditional veena with two delicate gourd and fixed frets poses a lot of problem as far as its portability is concerned. Artistes face many a problem in carrying it. The weather conditions too influence its tonal quality. After facing such innumerable inconveniences practically, Dr. Suma thought of minimising the hardships. She has tried at musical and artistic exploitation rather than commercial exploitation. Thus the Tarangini veena is designed guitar technique for mela. The guitar frets are embedded in the wood and it is equipped with double magnetic pick up that assures the right level of sound production. With a detachable gourd fitted the

veena could be handled and carried quite comfortably.

The most salient feature is its tonal quality. I could not discern any change. It was as good as the sound of a traditional veena. And Suma's meethus imparted the true experience of 'sahitya' of the krithis she rendered. She was comfortable in the manodharma exercises too. Hence the Gowla krithi 'Sri Mahaganapathe' tagged with short kalpanaswaras drew the attention of the rasikas. Her seasoned artistry glowed in the exposition of Sriranjini raga for the familiar krithi 'Sogasuga mridanga talamu'.

I was pleasantly surprised to hear a fairly detailed Bindumalini from her. This beautiful yet demanding raga was delineated with due emphasis on the jeevaswaras. Mysore Vishweshwaran's krithi established an intimate rapport. Suma was at her best in the elaboration of Kapi raga both in its alapana and tana forms. She was never harsh nor was she seemed to be interested in pyrotechnics. One of the grand krithis 'Intha sowkhyā' provided the real sowkhyā of listening to some good music.



M.S.Govindaswamy (violin), V.S.Rajagopal (mridanga) and R.A.Rajagopal (ghata) rose to the occasion with their lively accompaniments.

The Nair Sisters Veena and Dhanya gave a creditable account of their industry and equipment with their laudable Bharatanatyam performance at the Khimcha auditorium of Bharatiya Vidya Bhavana. Both of them are trained by Guru Narmada and they are well versed in Mohini Attam too. Endowed with a dancerly body and features, they went through their performance schedule in a planned and fetching manner. I was impressed with their dance lines and the costume was marked by a good taste. As far as the facials were concerned Veena seemed to have an edge over Dhanya. This could be seen in the opening Pushpanjali which was followed by 'Gajavadana', a salutation to the Lord of Obstacles.

One was delighted to see the choreography of the Vachaspathi varna "Velanidam poy challadi" packed with some interesting technicalities like nadai

bedhas and angikas. Rendition of different ettukkadais separately by the dancers avoided the possible jumbling of bhava. The self-consciousness which was conspicuous had its toll of effect too. A Tamil composition in Sowrashtira raga ('Aduvum sholluvu') by Dhanya and a Jayadeva-Ashtapadi 'Radhika Krishna' (Vasanthi) by Veena brought out the histrionic capabilities of the respective dancer.

Guru Narmada (nattuvanga), D.S.Srivatsa (vocal), Narasimhamurthy (flute) and Gurumurthy (mridanga) were the successful accompanists.

#### **Ashwath attracts**

G. K. Ashwath Harithas presented a short and compact dance-drama entitled "Shabara Vijaya" at the ADA Rangamandira. The story was all about Arjuna's tapasya, Lord Shiva appearing as a Shabara (hunter) and vanquishing Arjuna and later blessing him with Pashupashastra. Using the vocabulary of Bharatanatyam and a few folk elements inserted here and there, the story was unfolded in a lively tempo. The lyrics provided by

young Carnatic vocalist Shreekanthan Narendran Sastry served the purpose successfully. The costumes were well designed. Ashwath in the lead role of Arjuna clicked. The other dancers Archana Sastry, Ramu Kanagal, Shubha, Lakshmi Basavaraj, Shreesha, Lakshmi among others proved their presence with their neat talent and artistry. It was a delight to hear the music which comprised almost all the familiar Carnatic ragas. Prasannakumar (nattuvanga), Mysore Srinath (Vocal), Jayashree Sridharmurthy (veena), Narasimha murthy (flute) and Gurumurthy (mridanga) enriched the dance drama with their useful support.

#### **ISKCON's unparalleled event**

It was an occasion to cherish. The ISKCON of Bangalore led by Sri A.C.Bhakti Vedantha Swami Prabhupada and Sri Chanchalapathi dasa celebrated Geetha Vasthava. It was to mark an unparalleled event that marked the sale of 2,50,000 copies of Kannada translation of Shreele Prabhupada. The event was made more meaningful by presenting a dance-drama entitled

'Srinivasa Kalyana' at ISKCON's open-air theatre by the artistes of the renowned Prabhath Arts International. Raghavendra J. Prabhath directed the dance drama in two parts. Praveen D. Rao scored the music. Sathyanarayana Raju and Shakunthala R. Prabhath were the dance directors. The lyrics for the dance drama were drawn from the Haridasas of Vyasa Koota and Dasa Koota of 15<sup>th</sup> century. The greatness of Purusha Sooktha was artistically highlighted. According to the Purusha Sooktha, the entire universe is a sacred altar where seasons are metamorphic of ingredients partaking the holy event.

In the second part the union of the Atma with the Parmatma was shown through the marriage of Srinivasa and Padmavathi. According to His promise, Lord Krishna incarnates as Srinivasa to marry Padmavathi. The marriage takes place for the welfare of the entire universe. And the incarnation among other things, is aimed at the teaching a lesson to an arrogant sage Bhrgu. The confluence of Yoga, music and dance was successful and rewarding. Sophisticated lighting, traditional and colourful costumes, rich

music and lyrics enriched the presentation. Sathyanarayana Raju as Srinivasa, Shakuntala Prabhath as Padmavathi, Raghavendra J. Prabhath as Narada among others stole the show with their admirable performances.

**Nadajyothi sangeetotsava**  
The weeklong 38<sup>th</sup> Nadajyothi Sangeetotsava in connection with the celebration of Aradhana of Adi Guru Sri Purandaradasa and Sangeetha Trimurthies at Sri Kannika Parameshwari temple, Malleswaram 8<sup>th</sup> cross was a great success. On the morning of the first day Ooncha Vritti was followed by Goshti Gayana of Thyagaraja's pancharathna krithi

The evening music programme series was inaugurated by veteran flautist B. Shankararao. A talented singer Padma Adiga took the stage along with Jyothsna Srikanth (violin), B.K. Chandramowli (mridanga) and P. Ramesh (ghata). Her concert rendered with skill provided brisk listening. Padma's presentations were a reflection of her admirable talent. She proved her mettle in all the aspects of the concert-craft. Opening with a varna in Abhogi raga she laid a formidable foundation to her recital

by singing R.K. Surya narayana's Athana krithi on Devi 'Sri Lalithe'. Purandaradasa's 'Sharangembe Vani' in a pleasing Madhuvanathi raga was enjoyable. She sang Todi with comfort at a leisurely speed emphasizing the jeevswaras at right time. Thyagaraja's 'Emi jesite' had a regal gait which was brought to the fore by Padma's mellifluous singing. The neraval at 'Kaama moha daasudai' was meaningful. It was beautified by scholarly swaras. GNB's 'Ranjani Niranjini' in Ranjani raga sung crisply came in as a fine gap-filler.

The singer sent the audience into raptures by delineating a tricky Brindavana Saranga raga for a raga, tana and pallavi. Again it was set to a demanding sankeerna jhampe tula. The pallavi line was 'Sri Rama Jayarama Jaya Rama Shringara Rama'. In the ragalpana sequence one was delighted to hear her reaching the ati tara sthayi with ease. The endearing feature of the whole pallavi-exercise was Padma's calm, cool, composure singing unhurried musical phrases with pertinent pauses between one sangathi and another allowing the music time to reach the rasikas. ■

## SANGITA NIDHI AND SIKSHA (PART II)

(Published below are some thought-provoking extracts from the Keynote Address delivered by 'GARLAND' N. RAJAGOPALAN, I.A.S.(RETD.) at the 2-day "Music Symposium-2001" at Sri Shanmukhananda Sabha, Mumbai)

Some musicians not only steal the heart of the rasikas momentarily at the concert but also endow and enrich the rasika's musical wealth enabling him to carry home melodic, fragrant impressions to recall, cherish and enjoy in leisure for long. Some artistes create and leave behind a style or bani and inscribe their names in the verdant pages of the history of the art. The musician's sangita nidhi has necessarily to be like the lotus stem in the pond. Even as the length lotus adjusts itself to the varying water levels of the tank, as pointed out in the Tamil poem 'Kulattalave aagumam nimbala...' the musician's presentation is circumscribed or qualified by the sangita nidhi and the stock of manodharmic flights he has acquired and the quantum of inspiration that makes itself available on the occasion. How does a musician achieve his individual status? Is it due to hereditary, genes, individual genius, training under a great Guru, concentrated practice and exposure or just luck? Or all? This needs to be explored to lay the 'Raja Marga' for success.

### Manodharma

This is a fascinating term with pregnant connotation: Manodharma is, in fact, the Kurukshetra of the finest of fine arts where the manasikha battle is fought at the intellectual level with multitudes of soft arms like raga, tala, sahitya, laya, bhava-rasa, birkas, sancharas, sangathis and many

more. The word itself, perhaps, is a combination of absolute independence according to the of according to the dictates of the mind and of constraints circumscribed by canons of musical dharma. Indian music delights in its lavish dependence on manodharmic, inspirational melody and it is its tour de force. Concerts of acknowledged top veterans like Maharajapuram Viswanatha Ayyar have sometimes failed to take off while those of some freshers have kept the audience spell-bound. It is like acknowledged batsmen and howlers 'losing the touch' and failing to make their mark while some incognito steps in towards the close and robs all the laurels. Many a

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ers flutter for a brief-while and fade out while some attain immortality like the lotus. And this is seen in the field of music too not infrequently.

Connoisseurs recollect many cases to highlight the points. Those types of fading out and disappearing or totally failing to register even initially may presumably be due to the momentary presence or absence or desertion mainly of one of the factors of *sangita nidhi*, viz, the vital wealth of *manodharmic* inspiration and thrust that tend to elude now and then even the veteran. Affluent and enlightened *sangita nidhi* may, without doubt, be there but still, like a frozen bank account, there is an indescribable vacuum, desertion of inspiration off and on. What is in the pot does not come in the ladle and what is in the ladle does not flow out into the plate! *Manodharmic* inspiration eludes or deserts and the concert fails to take off in consequence as fondly wished for.

### Aesthetics

"Aesthetic sensibility is not just an inspired state of mind but involves a conscious cultivation of the mind. There is an undercurrent of philosophy and logic in the concept of aesthetics," -observed Sudharani Raghupathy, the Bharata Natyam exponent.

*Dhvani* connotes the basic meaning of sound as well as the suggested *bhava* or the emotional significance of it in the context of the mode of its expression. Even the rustic drummer in rural corners adopts different beats to announce a public message, a funeral and the like. Individual ragas and layas instill or suggest diverse emotions. Lyrical beauties constitute a fertile field for implied or sugges-

tive emotions. Every word like "Oho", action like a smile or a Karana carries different connotations according to circumstances. This is a very fascinating, arresting theme

The definition of Sangita—'Gitam vadyam cha nrithyam thrayam sangitam ucchyate' is comprehensive. Eminent musicologists have from time to time codified knowledge and practice to fine-tune inherited sampradaya lakshana in the context of fresh departures made in pursuit of lakshya. When the mighty Ravan changed the musical Sama Veda with his on-the-spot improvised veena, it was so sweet that the Cosmic Dancer who wields the dhamru, the Lord of Kailas, had to relent. The instant resort to chanting of Sama Veda and the use of an improvised veena denoted the prevailing cultured atmosphere fully saturated with vocal and instrumental music know-how on manufacture of instruments and knowledge of their utility. The epics in different languages are treasure-houses of references to arts. Ever since, the reservoir of music (*Sangita nidhi*) has been expanding and enlarging in scope and content, use and utility with the advance of time, space, art-conscious population, communications and other factors. A gracious, virile art like *manodharmic sangita* could neither be stagnant nor ever reach finality. After all beauty and perfection enjoy varied levels.

Many adventures and episodes had been narrated testifying to the inexplicable lure, immense power and colossal relevance of music for education, enlightenment and elevation in religious and spiritual endeavours. In fact, Indian music could not have survived the long, sorrowful political hiccup during a millennium

and over [Orayiram aandu maandu kidandadu, -Bharati] and prospered to dizzy heights but [for its association with religion and spiritual pursuits from the beginning.

Indian Music prospered through millenia and warded off the onslaught of unmusical hordes... because of its firm-moorings in far-flung villages.

The robust art flourished because of *Karna Parampara*—the oral tradition.

The oral background not only enabled the art and science to remain insured against onslaught but helped in the development of its *tour de force*—the Manodharmic soul and content. Nay, greater the lack of sovereign patronage, greater had been the instinct to ensure the preservation of the soul of music as was witnessed during the Bhakti and Freedom Movements. *Karna Parampara* ought to have been the basic reason for the Manodharmic aspect of Indian Music.

Music lured its votaries, particularly in the past, not because it promised a mine of economic affluence or held out a sure avenue of professional prosperity but because of its innate merits and appeal to a musically talented nation and its relevance for spiritual progress.

The *nidhi*(arts) mostly survived the ravages of times since they were the sacred possessions and prestige of these segments of society (such as Panar, Melakarars like Isai Velalar etc.) mostly scattered in rural parts.

The Indian was [and is, to a large extent] not only spiritually oriented but has been a passionate lover of music.

The cultural rural venue and the leisurely environment perennially provided the needed

wealth of Gurus, apprentices, aspirants, location, time, leisure, facilities, environment, occasion and scope. Domestic, social, religious, political and other functions flourished with music, -vocal and instrumental -dance, dramas, etc. Every thing was in fine mettle, conducive to the prosperity of arts.

Post-World War condition has seen not only exploding accelerated increase in population but accelerated urbanisation too. The days of Uthukkadu, Tamil Trinity, Maharajapuram, Umayalpuram, Lalgudi, Palghat etc., claiming the top echelons in the field are nearing their end. One sees, like war-time Govts, Lalgudis at Chennai, Maharajapurams at Chennai, etc. In the next few decades, these conjuring original homes of musical efflorescence would also slip out of notice and memory. Already one comes across "New Jersey X", "Hongkong Y" and "Dubai Z". Unlike the past, many, artistes have interest in avocations other than music too. Few of the younger, generation believe in putting all the, career eggs in the musical basket.

Further, how far foreign interest in classical Indian music would last with the diminishing first generation [say with 100% Indian orientation] and second generation [50% -25% orientation] of migrants and how far the present interest would survive and continue when they yield the mantle to a fresh crop of people born and bred outside is for notice, since foreign trips do help the prosperity and popularity as well as the affluence of the art and the artistes.

### **Musical Drought**

The great negative development in recent

**E. Seshadri Page**

decades is the absolute drought of music in its original habitat, viz., Indian villages and rural towns. There are few Gurus and fewer Sishyas. Nagaswara, the sheet anchor of musical presence earlier in villages, is following the way of Kalakshepas, Upanyasas, dramas (Therukkoothus) and rural arts like Bommalatham. Nagaswara Vidwans are dwindling in numbers and few temples, deprived of their income from property, have capacity to retain them. The musical atmosphere which was aided by these and by Bhajans etc., is fast fading out. Live music is a rare product in rural towns and villages and surely this inspired, melodic, Manodharmic music could not sustain itself for long and flourish in crowded, noisy moorings. Neither the

Gurus could shift back to villages nor could villages replenish the decadent musical spirit. The apparent affluence in select cities is apt to be illusive and transitory. The demand for good music from overseas Indians is apt to witness Avarohana with succeeding generations born and bred in alien countries.

A concert outside metropolitan cities is a forlorn cry. Perhaps musicians, sponsors and institutions can arrange for concerts in rural temples whose ample corridors (Praharas) provide the best avenues and just a few benches and mikes would be needed. The experience of festivals at Tiruvavur, Chidambaram and Tiruvaiyaru shows that such concerts by visiting musicians without tickets would delay, if not boost, the sagging musical spirits and fading out instincts. This is an issue in which all—veterans and other artistes—could lend help as their dedication to the Goddess of Music.

(To be continued in the next issue)

**Aradhana Cultural Forum: Aradhanotsava-2003**

**Venue: Adarsha Auditorium, Malleswaram 15<sup>th</sup> cross**

**President of the music conference: T.S. Vasantha Madhavi**

- 28 Feb.03: Vocal by T.S. Vasanthamadhavi with B. Raghuram (violin).
- 6.30 p.m N. Vasudev (mridanga) and M. A. Krishnamurthy (ghata).
- 1 Mar. 03: Role of Poshakas in the development of an artiste—A symposium.
- 4 p.m Speakers: Shyamasunder Sharma, R.K. Padmanabha, Dr. R. V. Raghavendra, Kalavathi Avadhoot and others.
- 6.30 p.m.: Kalavathi Avadhoot (vocal), Dr. Jyotsna Srikanth (violin), Anoor Dattatreya Sharma (mridanga), ASN Swamy (khanjira) and Narayanamurthy (ghata).
- 2 Mar.03, 10 A.M: Goshti gayana.
- 12 noon: Felicitation to T.S. Vasantha Madhavi by Vimala Rangachar. Souvenir release. Chief Guest: Dr. M. Surya Prasad. Felicitation speech by T.S. Sathyavathi.



# LEISURE

S.K. Lakshminarayana (Babu) page

## QUIZ OF FINE ARTS.....5

1. What is Dhruva 'ala'?
2. Name its components.
3. Dhenuka is a \_\_\_\_\_ melakartha raga.
4. Give its scale.
5. It is a \_\_\_\_\_ raga.
6. What is its individuality?
7. Mention a famous krithi in that raga?
8. The best of the drones is \_\_\_\_\_.
9. Why tambura is preferred for shruti?
10. Name the young artiste who presided over the recent Young musicians' conference of the KGKP?

## SOLUTION TO QUIZ OF FINE ARTS...4

1. It signifies the slyaya or the libretto of the composition.
2. Literally it means the plantain juice.
3. The compositions which occupy a position intermediate between Draksha and Nankela come under the heading of Kadali rasa.
4. To eat the plantain fruit, one has only to peel off the rind. In other words a little effort is needed in enjoying that fruit. So is the case with the compositions of this type.
5. Sriyama Sastry's krithis.
6. Yaman.
7. Vocalist R.K. Padmanabha.
8. Annanyarya of Tirupathi.
9. He was one of the Tallapakam composers.
10. Pada, Ashtrapathi, tillana etc.

## PHOTO QUIZ.....5



Here is a rare confluence of the great artistes. Identify those artistes?

## SOLUTION TO PHOTO QUIZ.....4

Renowned choreographer-dancer-Guru Mrinalini Sarabhai.

## Using two tamburas

Some musicians prefer to have two drones for their concerts. The two drones may consist of a tambura and a shruti box, or two tamburas. In the former case, the shruti box ensures that the tambura is tuned to the pitch required by the performer. Hindustani musicians generally have two tamburas, for their concerts. One tambura is tuned in the normal manner i.e., mandra panchama, two-middle octave shadjas and mandra shadja. In the other, while the sarangis and the mandarini are tuned as before, the panchama string is tuned to the kakali nishada. Since the kakali nishada is the fifth harmonic note to be heard from the panchama string, this note goes pleasingly with the remaining notes given by the tambura. Both the tamburas herein are of the same size and are played by two persons simultaneously.

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Owned, Published, Edited and Printed by Dr. M. Surya Prasad at "Munikati", Na.8,  
2nd Cross, Opp. Srinivasa Mandiram, Balepet, Bangalore - 560 053. Phone : 2253975.  
Editor General : Dr. M. Surya Prasad